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## METROPOLITAN'S FIRST EXHIBITION OF LACE

The first real lace exhibit which the Metropolitan Museum of Art has ever had was recently opened to the public in New York. When Sir



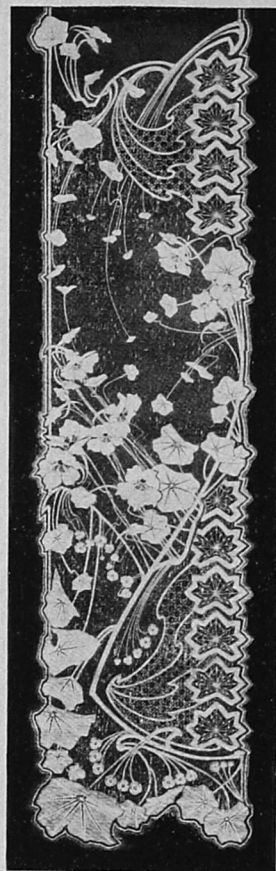
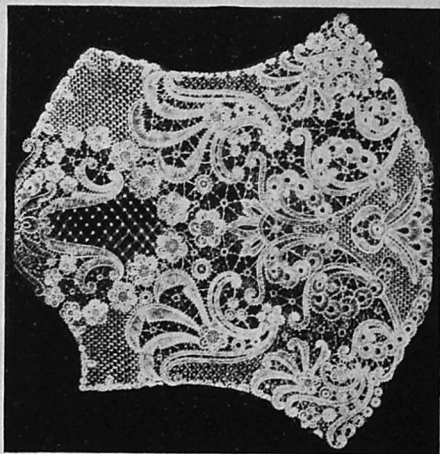
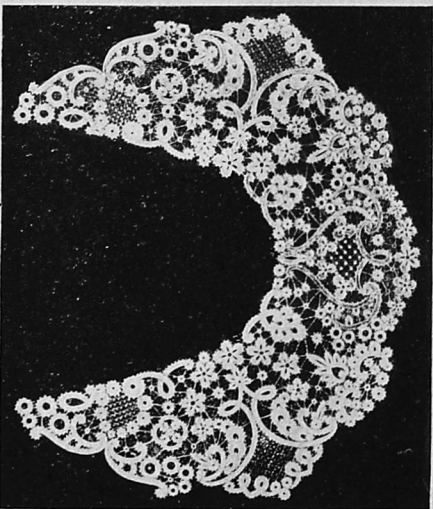
ON THE "ZUGSPITZ"  
By Walter Collins

Purdon Clarke became director and began to investigate the resources of the Museum, a veritable gold mine of lace treasures was brought to light, and Mme. Stefanie Kubasek, of Vienna, was sent for to catalogue and arrange them. The exhibit is not now the largest or the most valuable in the world, but it is considered, according to a local estimate recently published, to be the most interesting and attractive in its arrangement. "The European exhibits are so dry," says Mme. Kubasek. "I have tried to make this one beautiful and interesting, and I think I have succeeded in a measure."

Mme. Kubasek's method of arrangement is chronological. She has begun on the south wall with the earliest specimens of the art of lace

making that are known to exist — three priceless relics taken from the Fayum graves of Egypt. Their date has been fixed somewhere between the third and seventh centuries, and though they cannot, strictly speaking, be called lace, they show the beginnings of that art. This ancient Coptic lace is a variety of weaving and was used for personal adornment, two of the relics being head pieces.

The next landmark in the art of lace making is the German net work of the fifteenth century, and there is nothing yet discovered to bridge the gap between this period and the Coptic specimens. These laces, which,



DESIGNS IN LACE — MODERN EXAMPLES  
By Various Workers

like nearly everything before the seventeenth century, were designed for ecclesiastical use, have the design worked upon a net foundation. One curious piece in the possession of the Museum is an altar frontal, showing a group of the Holy Family in rude and grotesque outline.

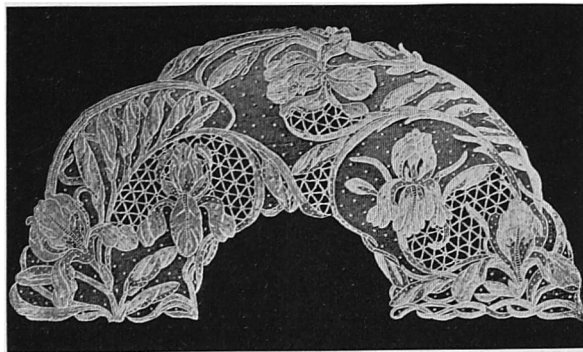
The north wall shows how drawn work, the next step after net work, came over from the Orient in the sixteenth century, and gradually spread through the southern countries of Europe up to the North. Following this comes cut work and then reticella, so called from two Italian words meaning net and star. It fitly describes the lace in which a star-like design is set into a net or linen foundation.

Simultaneously with the reticella from the fifteenth to the sixteenth century appear the bobbin laces. Then come the punto in aria of the seventeenth century. The stitches are taken "in the air," without any foundation at all, and here the art of lace making reaches its height. This is the period of Van Dyke and Van Dyke pictures above the cases show how the laces were worn. To this flourishing period belongs a case of rare Venetian points, which contains among other things three of those beautiful little accessories known as "cardinal's capes," but designed not for ecclesiastical but for feminine wear. One of these is from the collection of the late Mrs. August Belmont, the other two from that of the late Mrs. John Jacob Astor. These are among the show pieces of the Museum, one of the Astor capes being valued at \$5,000.

Laces almost exactly similar to these are made to-day, but except for a few nineteenth century specimens there are no really modern laces in the collection. In the nineteenth century case there is a rare and beautiful collection of collars such as were worn a couple of generations ago.

The entire collection includes about eight hundred pieces. Nearly all of these are gifts, but the collection has been somewhat enlarged lately by purchase. In the making of these purchases the Museum was assisted by Mrs. Margaret Taylor Johnston, who is also one of the donors. It was through Mrs. Johnston and other women interested in the Museum that Mme. Kubasek was sent for to arrange the exhibit. She was formerly superintendent of the Society of Decorative Art, and while here made many friends among lace lovers. She undertook the work at the Metropolitan Museum practically as a labor of love, and is most enthusiastic about the result.

"It has been difficult work," she said, on the completion of her task. "I have been as busy as possible for six weeks, and we will have to open without the labels on, after all. The work is hard on the eyes, and hard on the brain, and one has hardly anything to depend upon but one's own knowledge. The lace books tell almost nothing and the information they do give is often of a confused and conflicting character. But it has been most interesting, and I have had valuable assistance from members of the Museum staff. I find American women much interested in lace, and I am much interested myself in the laces made by your Indians. They have been taught the modern stitches, but they are working in their own



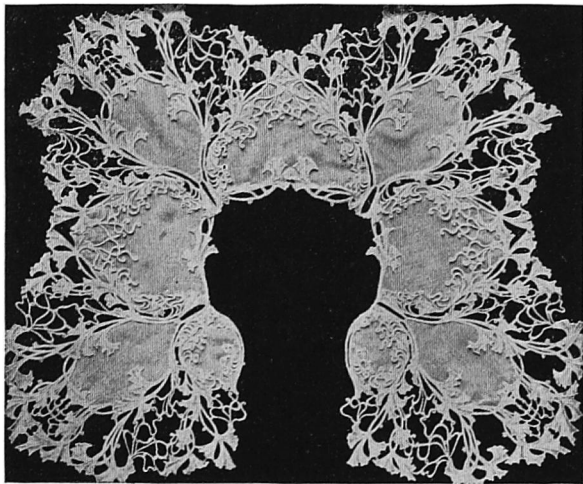
LACE COLLAR  
By E. L. J. Tixier

in Berlin about laces, and I happened to be wearing some machine lace. He said I should never do that. It was a trivial incident, but it turned my attention to the subject of lace. On reflection I decided that he meant to compliment me by intimating that imitation lace was unworthy of me. At any rate, I gave up wearing imitation lace as soon as I could afford it, and I found that the real was a great economy. It doesn't matter if one's gown is a little out of style a bit of real lace gives it distinction, and no one notices the old fashioned cut. But economy or no economy, one really can't wear imitation lace when one knows the real. No, I haven't any favorite lace. I love all laces.

"When I found it necessary to do something to earn money it seemed natural to turn my attention to lace. So I entered the Vienna High Art School of Needlework, the greatest institution of the kind in the world. The course covers everything in the line of needlework and extends over four or five years, but I did it in two. After that I studied in the Hamburg and other museums. There is no stitch now that I don't know, nor any kind of lace that I can't make. But I intend to go on with my researches in the museums when I return to Europe, as I

emblems in a delightful way. There are none of these laces in the Museum as yet, but I have myself a little lamp shade decorated with wigwams which I value greatly."

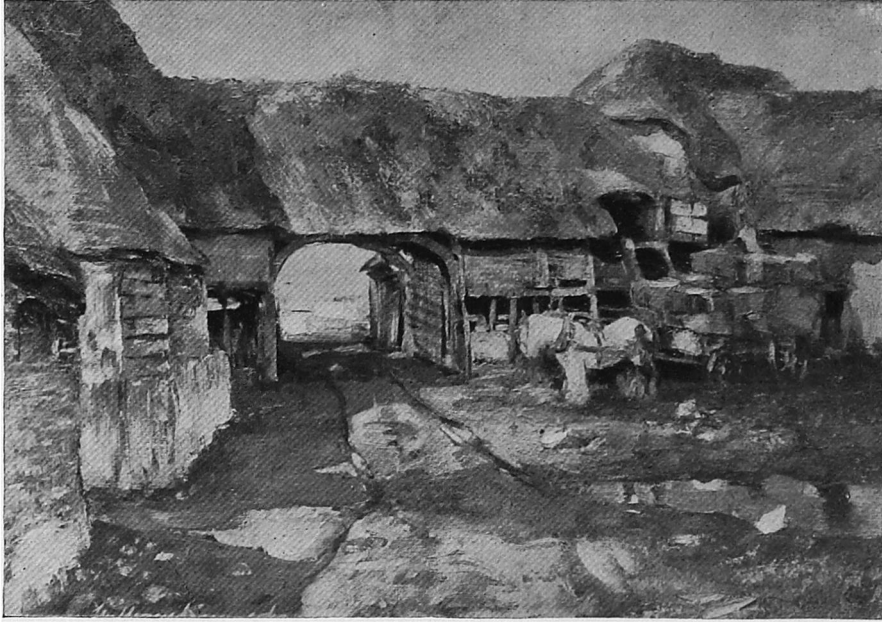
Asked about the origin of her interest in laces Mme. Kubasek said: "I'll have to tell you my story. I was talking to the director of a museum



LACE COLLAR  
By Fernand Courteix

will as soon as I finish my work at the Metropolitan Museum. Lace is an endless study and a very elevating one." This much of the chat of an enthusiast, who, perhaps, is the best living authority on the subject of laces in the world.

R. N. Y. C.



A BUCKINGHAMSHIRE FARMYARD  
By William Kennedy

## SCOTLAND'S DISTINCTIVE SCHOOL OF ART

During the last few months the American public has had the rare privilege of viewing in various leading cities notable examples of one of the most distinctive and distinguished schools of art Europe has produced — that commonly known as the Glasgow school; and it is to the acumen and commendable enterprise of Dr. Charles M. Kurtz of the Albright Gallery, in Buffalo, where the collection was first displayed, that credit is due for this revelation of what some of the gifted Old World painters are doing. Literally, it was Dr. Kurtz, so far as this country is concerned, who "discovered" the Glasgow men in Barcelona, Spain, where on the invitation of the local art lovers they were giving a select exhibition of their work. This was in 1894, when the names even of the greatest of the

NOTE—BRUSH AND PENCIL is indebted to the courtesy of the Matthews-Northrup Works, Buffalo, publishers of "Academy Notes," for the portraits of Glasgow men and the reproductions of Glasgow paintings used in this issue.